"Go deep enough there is Music everywhere."-CARLYLE.



A QUARTERLY MUSICAL MAGAZINE, REVIEW AND REGISTER, FOR PROFESSIONAL AND AMATEUR MUSICIANS.

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(ENTERED AT STATIONERS' HALL.)

Vol. IX., No. 6. (New Series.)

IANUARY, 1902.

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CHELTENHAM MUSICAL FESTIVAL

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THIRTY-SECOND SEASON, 1901-1902.

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PORTRAIT OF BEETHOVEN-THE ROYAL COLLEGE OF MUSIC OPEN SCHOLARSHIPS-PORTRAIT AND SKETCHES OF MISS ISABEL HIRSCHFELD, MR. ROBERT RADFORD, AND MR. HENRY DOBSON-SOME THOUGHTS ON EXTEMPORIZATION-THE ROYAL ACADEMY OF MUSIC PRIZE LIST-SOME FOOTPRINTS IN OLD VIENNA—THE TRIALS AND JOYS OF A MUSICAL AGENT -OBITUARY-ACADEMICAL-ODD CROTCHETS-LONDON AND PROVINCIAL

NOTES, &c., &c.

CHELTENHAM: PUBLISHED BY THE "MINIM" COMPANY.

All Musical Advertisements and Notices of Concerts and Musical News should be addressed to the Editor, "Minim," Cheltenham.
The Wholesale London Agents are Messrs. Goodwin and Tabb. Universal Library, 71, Great Queen Street, Holborn, W.C.; Mr. F.
Bretts. Wholesale News Agent, 5, Pilgrim Street, Ludgate Hill, E.C.; Messra. Weekes and Co. 14, Hanover Street, W.; and The
General Music Publishing Company, 310, Regent Street, London, W.

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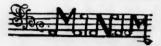
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COMMUNICATIONS to Editor, Items of Local Interest, &c., must be signed by those sending them, with their addresses, not necessarily for publication, and they should be sent as early as possible, and not later than the 20th of the month previous to publication.

Manuscripts cannot be returned, unless accompanied by stamps, and the Editor reserves the right to omit anything at his discretion.

Advertisements and Insets.—Terms may be had on application.

Subscriptions.—"The Minim" will be sent to Subscribers at is. per annum, post free, payable in advance. Back Numbers of the Old Edition may be obtained from all Book and Music Sellers, Price 2d., post free.

The Trade supplied on the usual terms.

Address: The Editor,
"Minim" Office,
CHRLTENHAM.

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THE ROYAL COLLEGE OF MUSIC, LONDON, S.W.

FREE OPEN SCHOLARSHIPS, 1902.

The Preliminary Examinations for Eleven Free Open Scholarships will be held on Wednesday, January 29th, 1902, in various local centres throughout the United Kingdom. Those Candidates only who may be selected at these Preliminary Examinations will be allowed to attend the Final Competition for the Scholarships before the Director and Board of Professors at the College in London on or about February 21st.

The Scholarships will be allotted as follows:—Composition, 1; Pianoforte, 2; Singing, 3; Organ, 2; Violin, 1; Violoncello, 1; Hautboy, 1.

The Scholarships are open to all classes of His Majesty's subjects, and are obtainable by competitive examination only. They entitle the holder to a thorough and systematic free education at the College only, in theoretical and practical music, and are, as a rule, tenable for a period of three years, but the Council reserve the right to grant a Scholarship for any less period, and any Scholarship may be terminated by the Council at any time should the Council consider the health, progress or conduct of the Scholar to be unsatisfactory; or the period may be extended, should the ability and circumstances of the Scholar be considered by the Council to warrant such extension.

In some cases grants towards maintenance are added, but these cannot be decided until after the election of the Scholars has taken place, and enquiry has been made into the circumstances of the Scholar applying for such grant. A Committee of the Council will sit directly after the announcement of the awards of the Scholarships, to hear and consider applications for such grants of maintenance, made either by the newly elected Scholars themselves, or, on their behalf, by their parents or guardians, and no applications can be entertained which are not made to that Committee on the day of the announcement of the Awards. Moreover, as the grants are allowed by the Council purely for necessitous cases, applications will not be entertained unless clear proof can be offered that monetary help is indispensable.

Candidates in Composition must forward to the College, not later than February 8th, 1902, such specimens of their Compositions as they desire to submit to the Examiners, and the selected Candidates will be required to attend the Final Competition at the College for the purpose of paper work and viva-voce examination.

These examinations are now keenly contested for by candidates from all parts of the world, and those of no remarkable promise, or small executive power, will certainly have no chance of success.



Royal Academy of Music,

TENTERDEN STREET, HANOVER SOUARE, LONDON, W.

INSTITUTED 1822.

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Students who show special merit and ability receive the distinction of being elected by the Directors Associates of the Institution, and are thereby entitled to the use after their names of the initials A.R.A.M. Students who distinguish themselves in the musical profession after quitting the Institution may be elected by the Directors Fellows of the Royal Academy of Music, and are thereupon entitled to the use after their names of the initials F.R.A.M.

Subscribers have the privilege of attending the Lectures and Public Concerts, and of introducing friends in proportion to the amount of their subscriptions.

An examination of persons trained independently of the Academy is held twice a year—viz., during the Summer and Christmas vacations—successful candidates at which are elected Licentiates of the Academy, and are thereupon entitled to the use after their name of the initials L.R.A.M.

Prospectus, entry form, and all further information may be obtained on application.

F. W. RENAUT, Secretary.



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LOCAL CENTRE EXAMINATIONS-SYLLABUS A.

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Entries for the Examination for 1902 close on February 11th, or with Extra Fee, February 21st.

SCHOOL EXAMINATIONS-SYLLABUS B.

Held three times a year, viz. :-(a) March-April, (b) June-July, and (c) October-November.

Entries for the March-April Examinations will be received on or before January 31st, or with late Fee, February 13th.

Local Centre and School Theory Papers for 1896 to 1901, inclusive, Threepence per set per year, post free (3/- the whole).

The Board gives annually Six Exhibitions, tenable for two years. These Exhibitions are limited to Candidates in the Local Centre Examinations, who are under 20 years of age, and who fulfil certain conditions set forth in each syllabus.

Syllabus A and B, for 1902, are now ready.

Syllabuses, Forms of Entry, Papers set in previous years, and all information can be obtained from the Central Office.

JAMES MUIR, Secretary.

Central Office, 34, Hanover Square, London, W. Telegraphic Address :- "Associa," London. October, 1901.

Calendar.

JANUARY.

1st.-Wednesday. New Year's Day. The Second Number (Vol. IX.) of the New Quarterly Edition of The Minim issued.

5th, 12th, 19th, 26th.—Sundays.

FEBRUARY.

1st.—Saturday. 12th.—Ash Wednesday. 2nd, 9th, 16th, 23rd.—Sundays.

1st.—Saturday. St. David's Day. 2nd, 9th, 16th, 23rd, 30th.—Sundays. 30th.—Easter Sunday. 31st. - Bank Holiday.

Gold Dust.

Melody is the absolute language in which the musician speaks to every heart.—Richard Wagner.

Music resembles poetry: in each are nameless graces which no methods teach, and which a masterhand alone can reach.—Pope.

Nobleness is not shown by one conspicuous noble act, but by its little things of every day life. -F. C. B.

I know no being so despicable as that man who lives merely to amuse himself .- F. C. B.

-:0:-

When the world's up, and every swarm abroad, Keep well thy temper, mix not with each clay; Despatch necessities; life hath a load Which must be carried on, and safely may. Henry Vaughan.

-:0:--

Fools, to talking ever prone, Are sure to make their follies known. -Rochefoucauld.

—:o:— A wise man speaks but sparingly.—Demosthenes. -:0:-

Take rest: a field that has rested gives a beautiful crop.—Ovid. :0:-

If virtue in men is more venerable, it is in woman more lovely .- Addison.

> An ignorance of aims Makes it impossible to be great at all. -E. B. Browning.

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Editorial.

With this number of The Minim (5, vol. ix.) is given, as a supplement, a portrait of Miss Isabel Hirschfeld, the eminent pianist.

The next Quarterly issue of The Minim will be on April 1st, 1902, and be followed on July 1st.

-:0:-

Editors of the various editions and Newsagents, will be favoured by having the amount of subscription (1s.), with any past amounts due, forwarded at the earliest convenience of subscribers.

Back volumes of The Minim may be had from the Minim Office, bound in cloth, 2/6 (post free 3/-). -:0:-

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The next Examination for F.Gld.O and the Certificate of Practical Musicianship will be held on January 21st. Examiners H. C. Perrin, Esq., Mus.B., Canterbury Cathedral, and J. Kendrick Pyne, Esq., Mus.D., F.R.C.O., F.Gld.O., &c., Manchester Cathedral. The test pieces will be

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J. S. Bach.-Prelude and Fugue in C major (Bridge and

Higgs, Book vii., Novello).
*Elgar.—Sonata in G. Op. xxviii. (Breitkopf and Härtel). *The Sonata will count as two pieces.

CERTIFICATE

Bairstow.—Evening Song (Lengnick).
J. S. Bach.—Prelude and Fugue in E. minor (Bridge and Higgs, Book ii., Novello).

Henry Smart.-Minuet in C No. xx. (Novello).

For all particulars of Membership, Branches, Examinations, Free Register, &c., address-

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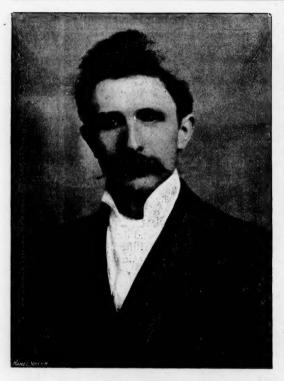
Miss Isabel Hirschfeld.

At the present time there are many gifted and brilliant pianists sharing the honours in the musical world, amongst whom we mention Miss Isabel Hirschfeld, who is an artist of unusual power as a soloist and teacher of the pianoforte. Miss Hirschfeld was born in London; her father was an enthusiastic amateur conductor of choral and orchestral societies, and her mother, as Miss Anna Jewell, was a professionally trained vocalist, and for a short time was a favourite on the concert platform. During her career she toured with Sims Reeves and Madame Patey, and sang at Boosey's Ballad Concerts during the first year of the foundation of those popular concerts.

Miss Hirschfeld had every advantage in her early life to make her a good musician, and she studied under her aunt, Mrs. Lamborn Cock, who was a pianist of renown, and during her school life under Miss Mary Lock, of Clifton. Five years' hard work at the Klindworth Conservatoire, Berlin, under Klindworth and Monzkowsky, perfected her as an artist fit to appear in Berlin, where she gave her first piano recital, in January, 1893. success on that occasion was very marked, and the critics, who are usually prejudiced against foreign artists, were very warm in expressions of admiration for the young English pianist. At that recital Miss Hirschfeld was assisted by the notable Russian violinist Gregorswitsch. In June of the same year, Miss Hirschfeld appeared at the Princes' Hall, London, with great success. Since that event she has played at various classical concerts in London, and toured in the provinces with Percy Harrison's party, including Madame Patti and other celebrated artists. Miss Hirschfeld has been enterprising, as a founder of the Bayswater Classical Concerts; and this season, with Miss Rosalind Ellicott, has organised a series of Chamber Concerts in Gloucester and Cheltenham. Miss Hirschfeld recently played the piano part in Mendelssohn's "Capriccio Brillante" (op. 22) with a full orchestra at the Musical Festival Society's first concert of the season, under the bâton of Mr. J. A. Matthews. This beautiful composition received a splendid interpretation, and at its conclusion the talented artist received quite an ovation from the audience and orchestra. Miss Hirschfeld has been on the staff of the Ladies' College, Cheltenham, for the past five years, and during that period she has had some most promising pupils. As a supplement we have given a portrait of Miss Hirschfeld, from a photograph by Mendelssohn, London.

Back Numbers of the "Minim" may be had, Post Free, 3d. each.

Address-" MINIM" Co., Cheltenham



Mr. Henry Dobson.

This artist is a native of Faringdon, Berkshire. As a boy he sang in the Wesleyan Choir. He always had a great desire to become a musician, and after years of hard study in the various branches of the art his wishes became realized, and he is now a popular and rising baritone vocalist, well known in the great musical centres.

Mr. Dobson studied thoroughly, theory, harmony, etc., and from the preliminary grades he passed on to the professional Diploma of the I.S.M. in singing. As a composer, Mr. Dobson has produced a number of hymn tunes and chants, tunes for Sunday School Anniversaries; one of his last compositions is a sacred song, "Rock of Ages." Oratorio and Ballad singing are his favourite styles, and he has been particularly successful in the Works of Handel, which are well suited to his fine The first composition sung in public by Mr. Dobson was Handel's "Acis and Galatea." In the Midlands, and in the North, Mr. Dobson is a great favourite on the concert platform, and he has had a most gratifying reception in the Metropolis. Last season made the second and third consecutive appearance at some places. Besides being a

vocalist, Mr. Dobson was one of the inaugurators of the now famous Hucknall Temperance Prize Band; this band had the honour of taking part in the great concert, in London, some time ago, under the conductorship of the late Sir Arthur Sullivan Mr. Dobson was sub-conductor of the Hucknal Band for some years, also solo cornet player. The present season is a busy one, and engagements have extended to Elgin, in Scotland, where Mr. Dobson made a great success in Haydn's oratorio, "The Creation.'

Sir Herbert Oakeley's Music.

"Sir Herbert Oakeley's Songs. Messrs. Schott and Co. are the publishers of an 'Album of Twentysix Songs' by Sir Herbert Oakeley. These include some of the most charming of Sir Herbert's vocal compositions, notably seven settings of lyrics in Tennyson's 'Princess,' of which the 'Bugle Song' and 'Tears, Idle Tears' (sung by the late Mdme. Tietjens) are specially delightful, and, in truth, not to be surpassed. Sir Herbert has always been particularly successful in his musical exposition of Tennyson, as may be seen, further, in his 'Break, break, break,' and 'Edward Gray'—both of them reproduced in this Album. Note, too, his treatment of Byron's 'Farewell; if ever fondest prayer,' and of Carrington's ''Tis not alone that thou art fair;' these are full of grace and refinement. Again, 'A qui pense-t-il?' and 'Sempre più t'amo' are agreeable examples of strongly contrasted styles. Sir Herbert is remarkably happy as the interpreter of the words with which he undertakes to deal, his sympathetic faculty being no less considerable than his gift as a melodist and his skill as constructor of effective harmonies. The attention of amateur and professional singers alike may well be directed to this collection of original and scholarly songs."-The Globe.

Two New Anthems for Cathedral or Choral Societies' use, are announced as in the press, by Sir Herbert Oakeley; the one commencing, "For although there be darkness," the other, "The Lord is my Light," in which his (the original) setting of Cardinal Newman's beautiful hymn, "Lead, kindly light," is introduced. At the recent enthronement of the Bishop of Durham Sir Herbert's "This is the day" was sung, which was also selected on the occasion of the enthronement of Archbishop Tait and of the present Bishop of Winchester.

The Monthly Journal

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Humour in Music.

LECTURE BY MR. J. BENNETT.

On Tuesday evening, December 3rd, Mr. Joseph Bennett, the President of the Gloucester Choral Society, delivered his annual lecture to the members and subscribers. The title of the lecture was "Humour in Music." First of all, said Mr. Bennett, they must make sure what the word humour meant in the manner in which it was then employed. Any good dictionary would show that it had a large variety of meanings, but there was only one with which they need concern themselves, and he would define it in the words of Emerson. That master of expression declared it to be "witty, droll, or jocose imagination conspicuous in thought and expression, and tending to excite amusement; that quality in composition which was characterised by the predominance of the ludicrous or absurdly incongruous in the choice or treatment of a theme. That was precisely what he wished them to understand as humour, "anything tending to excite Of course, he meant honest and amusement." harmless humour-music, apart from words, could express no other, being herself all purity-and they could depend upon it that John Bunyan had not music in mind when he wrote:-

Some things are of that nature as to make One's fancy chuckle, while his heart doth ache.

When one came to look into the matter, it was astonishing to find in what a number and variety of forms he should ask their attention, beginning with humorous suggestion, illustrated by music which, though not necessarily mirth-provoking in itself, causes a source of mirth by that which it indicates. The best example of this form was found in Beethoven, who, though the Jove of our Musical Olympus, was a most incorrigible and successful jester. His work positively swarmed with points of humour. So they would expect, after reading his letters and studying his life. There was a certain Count Zineskall, of whom Beethoven was fond, and whom, therefore, he chastened with jokes. Zineskall, a fussy man, and an amateur performer on the 'cello, used to "fetch and carry" for the great master. Hence the following letter:-"Most Highborn of Men! We beg you to confer some goose-quills on us. We will in return send you a whole bunch of the same sort, that you may not be obliged to pluck out your own. It is possible that you may yet receive the Grand Cross of the Order of the Violoncello.—Beethoven." This was a fair specimen of Beethoven's somewhat heavy jocosity as a correspondent, but his practical jokes were somewhat heavier still, as when he poured a dish of stew over a waiter's head by way of protest

of which one man at least did not see, even when he had cleared the liquid out of his eyes. In such a nature as that humour was irrepressible and its expression was found often in the most unexpected places, and indulged even at moments when in his capacity as Jupiter, he would

Assume to God, Affect to nod, And seem to shake his spheres.

In his Pastoral Symphony, when the villagers were giving themselves up to revelry, Beethoven made it as clear as possible that the bassoon was tipsy. Even in the wonderful "Eroica" symphony, and in the exalted first movement thereof, this extraordinary man must needs have his little joke. He reached the point which was about to enter upon recapitulation, and the softened strings were gently dallying with a tiny melodic figure, when the horn enters, too soon, with the theme thus approached. At once the other instruments flame out rage, scold the unhappy cornist through two bars of fortissimo, and then settle down to their work again. Examples might be multiplied, and one more would have to suffice. In the Allegretto of the Symphony in F, No. 8. Beethoven was proceeding in his own way, never more original and delightful, never in better mood, when he suddenly abandons his argument, and closes the movement with a common-place Italian codena. That was, perhaps, meant as a hit at the music then fashionable at Vienna, or it might be the expression of Beethoven's half comic, half serious annoyance at being interrupted by a band in the street playing Italian music. A striking example of humorous suggestion in music was Mozart's "Peasants' Symphony," a "Musical Joke" as it was more generally called. The work was a divertisement in four movements for strings and two horns, written in ridicule of ignorant composers and unskilled performers. He, however, doubted if Mozart had any such purpose in view. He was a good natured little man with no sting in him, and ridicule designed to bring anybody into contempt was foreign to his constitution. He was sometimes frivolous, he could never be vicious. The joke written in 1787 for some special occasion probably social and convival, was simply intended for diversion, and to that end pictures a village orchestra, such as then abounded and did now abound in Austria, engaged in trying over a new work possibly by a village composer. One thought of the rehearsal, in a wood near Athens, of "the most lamentable comedy and most cruel death of Pyrannus and Thisby," and thought as kindly of one as the other. The music was a perfect comedy of errors. When in the minuet, the horns entered in solo they played wrong notes; the first violin ended a cadenza by running up the scale and against bad cookery. That was a joke the point stopping half a note too high. In the midst of a

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fanfare of horns the strings followed their cue, each in a different key; sometimes nothing was heard for several bars but accompaniment, as though the principal part had lost count of time and so on. The effect in performance was ludicrous, and the composition to match. Passing on to Haydn's "Farewell" Symphony, Mr. Bennett said "Just as tears were never far from laughter, so humour, especially the highest and best, was rarely separated from pathos." And there was pathos in the last bars of the "Farewell" Symphony. He had spoken of Beethoven as being fond of jokes, and now he would show them how he could make a joke upon himself. After the master's death, those who had the examination of his papers found among them a Rondo Capriccio still in manuscript, from which it was discovered that the composer had written on the front page some words which, being Englished, ran thus: "Anger about a lost penny, seething over in a caprice." It was conceived that Beethoven's excellent old housekeeper had, in the course of marketing, lost a Groschen, and her master, easily annoyed by trifles, when in certain moods, had gone into one of his rages, using harsh words, and not, improbably, flinging some handy missile at the old lady's head. The storm passed, and in the calm which followed Beethoven, seeing the huge absurdity of his conduct, proceeded to set it to music. In search of another form of humour in music, he must ask them to enter with him the vast field where were to be found essays in what was known as programme music - works that attempted to depict, without help from words, scenes and situations, thoughts, mental moods, and everything else for which vague tongue language was incompetent. In that incompetence often lay what Corporal Myon was wont to call "the humours They semetimes thought that programme music was in the origin of comparatively modern date, but that was by no means the case. There were extant belonging to the fifteenth century, and as might be supposed, old composers, in their quaint simplicity and absolute non-recognition of the true limit of their means produced some funny results. So long as they kept to the imitation of natural sounds, they did fairly well, but that did not satisfy them. One composed a "Fantasia on the weather." He, of course, was an Englishman (laughter). Another described the "Ten plagues of Egypt." As years went on the scope of such efforts widened. Nothing was beyond the power of music to pourtray. There was a piece by the well-known pianoforte composer Steibelt, entitled "Brittania, an allegorical overture describing the victory over the Dutch Fleet by Admiral Duncan." In this the author kindly helped his music by telling them in words what the various passages meant. There they had "Adagio: Stillness of the Night, the interests, had a strong sense of humour, and could

Waves of the Sea, Advice from Captain Trollope. Extract: - Sailing of the Dutch Fleet announced, Beat to Arms, Sailing of the Dutch Fleet, Songs of the Sailors, Roaring of the Sea, &c., &c., ending with 'Return to Port,' and 'God Save the King.'" Not to be outdone, Dussek, another famous pianoforte composer, described "The sufferings of the Queen of France." Here they had "The Queen's Imprisonment" (Largo), Sherefleets in her former greatness (Maestoso). They separate her from the children (Agitato Assai). Farewell. pronounce sentence of death (Allegro co furia). His resignation to her fate (adagio innocente), Reflections before Execution (andante agitato), and so on until a glissando descending scale represented the fall of the knife (laughter). Over many equally futile examples he passed on to the great name of Sebastian Bach. In all this master's voluminous catalogue there was only one example of programme music, and that concerned a subject of a purely domestic nature, entitled, "Capriccio in the absence (departure) of a beloved brother." There was no evidence as of personal distress, but much that testified to a spirit of gentle irony. In fact, he (Mr. Bennett), took the piece to be a skit upon Kuhman and her spiritual love pictures.

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The Capriccio was in five sections. "Persuasion addressed to friends that they withhold the brother from his journey." Second: "A representation of the various casualties which may happen to him in a foreign country." This section was only nineteen bars long, so that the casualties could not be many. The brother being resolved to go, they had, third, "A general lamentation by Another interesting composition of the same order as the last was Gounod's "Funeral March of a Marionette." That work was written during the French master's residence in England, whither he had fled for shelter from the terrors of the Franco-German War of 1870-71. unfavourable to Gounod should be drawn from the fact that he could write a humorous piece while his native land lay crushed and bleeding. were many known cases which led them to believe that frivolity at moments of great mental strain was sometimes an instinctive form of relief, as when Cromwell, just before signing the death warrant of Charles the First, drew his ink-laden pen across the face of a colleague standing by. He did not positively state that this "Funeral March" was another case in point, but it was a fact that Gounod, a man of acute feeling, was almost overwhelmed by the misfortune of his country. After giving an extract from a letter written by Gounod to a brother-in-law in 1870, Mr. Bennett went on to say that Gounod, though a serious artiste, and as a mystic, in a certain sense, remote from common ollope. nounced. t, Songs ., ending King.'" is pianos of the Queen's er former ner from They o furia). nocente). agitato), ng scale . Over n to the master's example subject apriccio rother." ess, but ny. In a skit es. First: rithhold d: "A ch may section sualties olved to ion by of the Funeral written ngland, rors of ference om the while There believe in was when rant of oss the id not " was ounod, ned by ng an to a to say l as a

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display it with all the advantage which a Frenchman had in his incomparable language. He remembered sitting with him through a poor performance of his "Faust," when he allowed his wit to play about it in rare style. In the final scene, when Marguerite, Faust, and Mephisto were on the stage, the master finished his commentary with an epigram which he could not give in the original, as it might sound irreverent. In effect it meant, "Yonder are three but which is the third who can tell." The "Funeral March of a Marionette" was the only work by Gounod which could be regarded as wholly and designedly humorous, though with touches of incidental humour his operas abounded. The story was droll enough, as that of a wooden doll. The Marionette, like Humpty Dumpty, added one to the number of accidental deaths. In due course there was a funeral procession, the mourning companions of the deceased marching along in the jerky manner of their tribe. Some of them fell out at a wayside Inn, not to "laugh with the landlord's daughter," but to drink; the rest of the procession going on. Presently the laggards hurry to catch it up, and having done so fell stiltedly into the regulation step. But though knowledge of its story was an advantage, the piece was quite funny without it. One could almost evolve the "programme" written from the mere strains. It was written for orchestra. He went on to notice the humour which lay in realistic treatment of subjects appertaining to common or vulgar life, and first of all took two illustrative pieces from Mendelssohn's music to "A Midsummer Night's Dream." At the age of 17 Mendelssohn wrote that wonderful overture to the drama-a work which was not only a prelude, but an epitome in music of the "argument" to follow: As such it makes references to the Athenian Clown who aspired to produce a play before the Duke "on his wedding day at night." As the overture proceeded they heard the bray of the ass, as a sonorous reminder of Bully Bottom's translation, and also the lumbering measures to which the strange actors danced in the Palace scene. The incidental music performed while Shakespeare's play proceeded was not composed till 1842, and then at the request of the King of Prussia, under whom Mendelssohn held a high musical post. The master was not happy as a Court musician, and soon retired into private life, but it must have been a delight to compose the "Midsummer Night's Dream" music, or it would not have flowed from his pen with so much beauty and propriety. They could imagine with his keen sense of humour and his bright fancy-he was embodied sunshine. Mendelssohn revelled in the Athenian "Mechanicals" and their doings. These lowly actors inspired three pieces. One was the fanfare of trumpets and drums which accompanied the entrance of the Prologue. Another was the Funeral

March which attended the death of Pyramus and Thisbe. They would remember that there was no funeral (which accounted for the march, perhaps), and the solemnly funny music was played during Thisbe's lament over her dead Pyramus, immediately before she stabbed herself. Thepiece was written for a clarionet, bassoon and drums, representatives of the rustic pipe and tabor, but could only be shown that evening upon the pianoforte. At the close of the march, Pyramus returns to life, and enquires, "Will it please you to see the epilogue or to hear a Bergomask dance?" The Duke prefers to hear the dance, and it was footed accordingly. The Bergomask, he should explain, was an Italian dance after the manner of the peasants of Bergomasco. Sometimes humour in music took the form of imitating natural sounds. That, indeed, was a very old form, and numberless instances of it crowded upon recollection. Occasionally, the imitation was exact; but that, of course, was only possible where the sound imitated lay within the scope of musical expression. A notable incident occurred towards the close of the second movement of Beethoven's "Pastoral Symphony." There the composer brought together the characteristic notes of the nightingale, the quail, and the cuckoo. Personally, he wished he had not done so, as it was one blot upon a movement full of high imaginative beauty and artistic utterance, from the height of which to the level of the bird-notes was a descent indeed. It was, moreover, an appeal ad captandum vulgus, though not the vulgar only admired it. He had seen cultured audiences become doubly attentive as the point approached, and stir with excitement as it passed. On such occasions he (Mr. Bennett) was always reminded of Mr. Vincent Crummles and his practical pump. "You must manage to introduce a real pump and two washing tubs," said Mr. Crummles to his dramatic author, Mr. Nicholas Nickleby. "Into the piece," said Nicholas? "Yes," replied the manager, "I bought 'em cheap at a sale the other day, and they'll come in admirably (laughter). That's the London plan. They look up some dresses and properties and have a piece written to fit 'em (laughter). It'll look very well on the bills separate lines, "Real Pump"—"Splendid tubs"— "Great attraction" (laughter). Well, he had often met with the equivalent of the pump and tubs in musical composition. Of all the natural sounds the one that best lent itself to the composer's use was the call of the cuckoo. This bird cry was said to vary, and music could reproduce and give it a place in a thousand phrases. The example Miss Davies would give them was not in the evening's printed list; indeed, when he drew up that list he was ignorant of it, and Miss Davies had brought it under his notice. The composer, Bernardo Pasquiné, who lived between 1637 and 1710, was the most renowned of Italian organists in his time, and won the grand name of "Organist to the Senate and people of Rome." From the evidence of his cuckoo piece he appeared to have been somewhat of a wag, and he asserted the equality of the sexes by giving each a short temper and a scolding tongue. The familiar bird of the farmyard, the domestic hen, was not generally accounted a poetic bird, and poets had said little about her, preferring to notice her more noisy male companion. Nor was the cluck with which she informed the world that she had provided the breakfast table with another egg precisely the sound best adapted to make musicians emulous, or to inspire them with great thoughts; nevertheless, the famous French composer and theorist, Rameau, who died in 1764, imitated the hen's cry, and made it a theme for contrapuntal display instead of treating it as a subject for full caprice. He held that the music when employed, however learnedly, in the illustration of frankly laughable ideas, was less ridiculous than was used by Abbé Vogler, who tried to make it describe the "Last Judgment" with opening graves, the mystic horseman of the apocalypse, the cries of the lost, the joy of the saved, and so on. It was written as an organ piece. The lecturer went on to deal with Scarlatti's "Cat's Piece," which was not the only piece inspired by that "harmless, necessary" quadruped. Adam Kruger, who flourished in the seventeenth century, wrote a vocal fugue, the theme of which came down to him from the tiles (laughter). The piece was for four voices, who sing only one word-" Miou." Scarlatti's composition came from a cat walking over the keyboard of the harpsichord, which he happened to hear, and the odd idea seized him to write a fugue on the subject of the notes struck by the cat. The fugue itself was a masterpiece. Only two other forms of humour in music remained for exemplification. The first was in the nature of a caricature, the end being gained by exaggerating or distorting certain prominent features in the subject of the operation. Several examples of this kind of work were known He recollected many years ago the great violinist, Ernst, perform a set of grotesque varia-tions upon the "Carnival of Venice," in the course of which he caricatured the natural voices of the farmyard. In the variations which Miss Davies would give, she had flown at higher game. Taking as her theme a simple German tune, their acute yet kindly humorist-for that Miss Davies had a strong sense of humour they must all have discovered-reproduced it in the characteristic style of a number of composers, representative of music from the time of Bach and Handel down to their own day. He was much indebted to Miss Davies for consenting to make them acquainted

with a clever work hitherto known to her private friends. In conclusion, Mr. Bennett dealt with toy symphonies, with special reference to Romberg. He (Mr. Bennett) remembered the same being produced in London some twenty years ago or less, the executants being Louis Engel, Sir Julius Dr. Stainer, Benedict. Frederic Blumenthal, Hugo Daubert, W. G. Cusins, W. Ganz, Joseph Barnby, Charles Hallé, Charles Santley, Arthur Sullivan, J. H. Barnett, W. Kuhe, August Manns, Carl Rosa, Arthur Chappell, Alberto Randegger, and Hy. Leslie (Conductor).

Miss Fanny Davies was the solo pianist, and Mr. A. H. Brewer conducted the Toy Symphony. The following was the programme of the musical illustrations of the subjects dealt with by Mr. Bennett: - Selections from Capriccio for pianoforte "On the Departure of a Brother" (Bach), Funeral March of a Marionette (Gounod) (arranged for pianoforte); (a) Clowns' March, (b) Dead March of Pyramus and Thisbe (Mendelssohn) (arranged from the music to "A Midsummer Night's Dream"); Caprice, "La Poule" (Rameau); Cat's Fugue (Scarlatti); Caricature Variations (Fanny Davies).

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Mr. Robert Radford.

In a recent criticism on the singing of this new and famous bass vocalist at one of Mr. Harrison's concerts, in Birmingham, the writer said "The success of Mr. Robert Radford, who is said to be a 'find' of Mr. Percy Harrison, was great, and who is rather a basso profundo than a baritone, and, therefore, just so much more valuable under present circumstances." Mr. Radford was "found" and tried by others, with equal success, before his recent appearance at Birmingham, in November. It will be of some interest to our readers to know a little more of this promising artist. Mr. Radford was born in Nottingham, and entered the Royal Academy of Music in 1896, where he took the Westmoreland Scholarship the same year, and studied under Mr. Frederic King, from whom he received the best vocal instruction, which has resulted in the finely developed bass voice he now possesses. Mr. Radford's first important appearance was at the Norwich Festival in 1899, where he was extremely successful; since then he has had continued success in London, at the Queen's Hall, Albert Hall, Crystal Palace, and at numerous important provincial engagements. His recent tour with Mr. Percy Harrison's concert party has exceeded all anticipation, and the future is full of | Square, Cheltenham.

hope. Since the days of Carl Formes, who died in 1889, at New York, we have not heard a voice equal to Mr. Radford's in power, depth, and rich quality of tone, and he is one of the very few real bass vocalists now appearing in public, perhaps the only one. In the works of Handel his voice has fine opportunities. The following criticism on a recent performance of "Judas Maccabæus," at the Derby Choral Union Concert, appeared in the Derby Advertiser and Journal:

"Mr. Robert Radford created an excellent impression. Although the part lies somewhat high for the compass of his voice, which is true bass, he sang splendidly. He put himself on good terms with his audience by his singing of 'Arm, arm, ye brave,' and later on sang 'The Lord worketh wonders' perfectly. His singing of the recitatives which fell to his share was the most dramatic and intelligent we have heard for many a long day, and altogether his performance was a great artistic success.'

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The Trials and Joys of a Musical Agent.

A great deal can be said against medical etiquette, but "this good is in it, whatsoe'er of ill," no man can practise medicine as a livelihood unless his medical brethren testify that he has had so many years study and probation, and that during those years of study and probation he has culled sufficient knowledge and experience of medicine to enable him to pass the test examinations which they set him. Furthermore, that merit, and not money, shall be the reason for rising high in an honourable profession,—mere advertising is against the rules of medical etiquette.

Doubtless medical etiquette has also its cankered side, for into what body of men does corruption not creep? But it has its noble rules, which were evidently laid down in the first instance by noble men, anxious for the good and honour of

their profession.

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Would there were a musical etiquette! Would it were against the law for a musician to take money for his music without being duly qualified! Would that he were forced to "walk," not the hospitals, but the conservatoires and other good schools of music for so-many years! and after those years of study had to prove by searching examination that he knew something of the science of music! Then, perhaps, time, tune, harmony, counterpoint, and a knowledge of musical literature might not be realms of mystery to him! There would still be only the few with the natural musical gift and artistic temperament to rise to the top, and delight the world with their talent; but it is only the few in any profession that can rise to the top of the tree-the top is a small place and cannot accommodate many at once. Doctors may know their work, but they may have no talent for it, still, if in sickness we light upon one of the untalented ones, we have the satisfaction of feeling he will call in help from one of his brethren if the case be beyond him. But if we engage a singer or instrumentalist, we have no such guarantee that he is qualified for his work, and ten to one he is not even talented, but merely possessed of a voice or agile fingers.

When I first had to do with the engaging of artists I was appalled at the slight qualifications that many of them considered sufficient to earn a livelihood as a musician. One young lady called on me (she was only one of many, poor child!) and said airily, "I want you to get me engagements, Mr. Concorde." "Yes," I replied, seriously, "what have you done?" "Done!" she said, "of course I have not done anything, I want you to get me something to do. I'm a dramatic soprano." "Oh! what works do you sing?" "I sing 'Robin Adair,' and 'Coming through the Rye,' and soprano songs like that." "Tell me," I said, "where have you

studied?" "I've had two terms with Mr. Blank." "Two terms! then of course you know nothing of operas or oratorios, or the beautiful German Lieder?" No!" "But why do you think you can get engagements if you have not studied and know nothing?" "I can't afford to study," she said, "until I have had some engagements: If you would get me a few, I could go on with my lessons.' I explained that I could not possibly do such a thing, but the poor child only thought me unkind, so I was sorry for her, and weakly said, "Well, sing me a verse of a song." "I'll sing 'She wandered down the mountain." And she wandered! Then my pity vanished! "Who are the people," I asked, "who tell you you have a right to enter the musical profession—you with a mediocre voice, no idea of time, and no money to study?" well! then she wandered down the stairs! Readers, I put this little experience in full because it is like so many others I go through. No qualifications and great expectations seem to me the characteristics of most young English singers. Sometimes there are qualifications, but they are counter-balanced by dis-qualifications. A singer, for instance, with a glorious voice and but little idea of time or tune, and less idea of music as an art; or sometimes, a good musician with a worn-out voice, or an unfortunate appearance! An agent can say, "You do not sing correctly," or, "You need much more study," but he dare not say, "Your appearance is appalling, you will never have a success." Nor can he very well say, "You have a lovely voice, but you are painfully common, and talk like a coster." And these things would never be necessary to say if only musicians were forced to have a certain education as well as a knowledge of music and languages, which in itself gives culture to the student.

Could not our English musicians establish conservatoires on new lines so that the members would have the same prestige as members of the College of Physicians? Could not this body of musicians draw up a few simple and sensible rules whereby a musical person who called himself a musician and expected to earn his living as such, should give some guarantee of ability and skill, so that the endless stream of dabblers in music should cease from flowing and the weary agent be at rest! The ideal I hold up is not too high, and everyone should attain it, or be content to be dubbed a "quack." It is certainly more praiseworthy for a singer than an instrumentalist to attain this ideal because the gift of a beautiful voice is a great temptation to the artist to be lazy, and satisfied with the effect the human voice alone produces; and yet I do know a few singers who are not content with possessing beautiful voices, but are

most musicianly singers, good linguists, well-read and cultured artists, who are always striving and achieving; I would like to write their names in

dold!

Sometimes a mere voice and a few cheap gallery successes are the ruin of a young artist. Both their heads and their terms swell at the same time and there is no reasoning with them, Some time back a vocalist called upon me-this time a foreigner-to ask for engagements and to astonish me with his singing. He has a considerable name and more than a considerable voice. He sang "Torreador," and bellowed like the poor bull itself. It was a painful performance and gave me an instantaneous headache, which did not improve my temper. When he had finished he turned round with an expression of "There, now, you did not expect that?" I merely asked, in a meek and worn-out voice, "What are your terms?" "Oh!" he said, with much gesticulation, "ten-twentee-thirtee-guineas, what you can get." This was the last straw, and I brutally asked, "Would you take one guinea?" "Yes, yes I take one, I say 'no' to nosing, what you will." But he never got a guinea through me, though I hear he is still bellowing in other fields, and, Oh! ye Gods!

teaching singing!

But few artists know what they should charge. They say, "'What's his name' gets so much, and I should get at least half that." They forget that "What's-his-name," has a hard earned popularity, and that his terms are regulated by the demand for his talent; they have no idea in this over-crowded market of musicians, how very little they are worth unless they are thorough and reliable artists or are gifted with some glorious voice which the public has learned to love. It is difficult to say to a young artist, " If you don't acquire your experience before you come out, you must acquire it after; the public does not know you; it is you who must be anxious to make the public's acquaintance with care and modesty until the happy day arrives when the public seeks you, and then comes your longed-for change to guineas running into two or more figures. Till then embrace every opportunity of an appearance. By all means give recitals if you can afford to do so, and are capable of the work you undertake." Recitals are no vulgar advertisement, and it is right that an artist who wishes to be taken seriously should let critics and the public know what he can do. An artist must understand that he must do something before it is known what he can do and what engagements he is fit for. Of course, the general cry is that "You cannot go by criticisms." The answer to that is: "Yes, you can, if you know how to." One can almost as well guage a critic's capabilities for his work by his words as one can a musician's by his performance. It

may be the fashion to "pooh-pooh" critics and say that no one in England understands music, but a great deal of that can be accounted for in two words—"sour grapes!" Of course, there are critics who know almost as little of music as the average musician, but these are hardly to be found in London or on our leading provincial papers. I cannot say as much for some small towns, where the versatile editor reports anything, from Wagner to a dog-fight! I remember a town, in Australia, where the critic of a rather important paper described the playing of a quartet in most musicianly phraseology culled from Grove's Dictionary, but, alas! he ended his eulogisms thus: "Our only regret was that it was not performed by a larger band!" Another critic, who had the charge of the musical correspondence of a weekly paper, was asked this question: "Can a duet be played by the piano in the major key and by the violin in the minor?" This question actually floored him, and he sought a well-known and busy musician to enquire of him what the answer should be. He, feeling very disgusted that such ignorance should have power to lead the blind, in reply to the question, answered: "Certainly!"
"Oh!" he queried again, slightly surprised, "It really could be played in the major by the piano, and in the minor by the violin?" "Yes," said the busy musician, bowing him out. "Dear me, now really, and it would sound all right?" "Oh, no," was the reply, said so sweetly, "It would sound abominable, but it could be done?" That's not a bad story, is it? It reminds me of another of the same artist. He was a pianist, and an excellent musician. One day he was accompanying a very celebrated contralto who visited Australia; to put it mildly, this singer took great liberties with the song, and at the end of the performance said to our friend: "I'm afraid I was a little out in the time." "Oh! Madame," he said, with a serious face, "Time was made for slaves!" he a

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When I attend some concerts I am reminded not only that time was made for slaves, but that slavery is abolished, and that there is now no time, only an eternity of chaos. I know a young pianist, very intelligent and talented, but he cannot play in time. A little while ago he was playing a concerto with a large and splendid orchestra, conducted by a musician of great experience. After trying again and again to get him to play to time, the conductor said, "The time is still very faulty." "Yes," said the young pianist, "they don't seem able to keep in with me." And still he thinks he was right, and still he comes to me to get him engagements.

still he comes to me to get him engagements.

A Musical Agent's "life is not a happy one!"
Some artists look upon their agent as their natural enemy—but that sort of person would always consider an employer an enemy, and would always

be a bad servant. They work on the principle of getting as much and giving as little as possible over every transaction. They forget that it is as possible for an agent to be a gentleman and a human being as it is for an artist, and that he is not insensible to a little politeness and fair play. It is difficult to work for people who take every opportunity to "do" you, and it is also difficult to work for people who have so little politeness that they will not trouble to answer a letter offering an engagement if they cannot accept it. Now and then I explain to young artists that reciprocity is the basis of all business. Plain-speaking may make enemies, but it also makes friends; the few people I have made enemies of by daring to tell them they cannot sing or play are greatly out-numbered by those who take my humble words as well-meant. Sometimes, I may proudly say, I have greatly benefited my clients by timely words of caution and advice, and they have generously come back to me to tell me so. These are happy moments! Other happy moments are when a good artist does exceptional work with one, and the honour accrues of placing before the world real Yes, and I remember another occasion when I felt most uncommonly proud that my striving to do good work in the musical world was recognised by no less a person than "the highest gentleman in the land," and in a way I least expected. I had been doing my utmost to oust the ordinary incompetent uniformed band, and replace it by small orchestras of skilled musicians. I wrote to our King-then Prince of Wales - on the subject; I mentioned that the fashion of engaging foreign costume bands of the gipsy type was discouraging alike to Englishmen and musicians. I received a reply that the matter should be noted, and, to tell the truth, I expected to hear little more on the subject. However, about a year later, His Royal Highness was asked what music he would like for a certain evening mentioned. He replied that he would like to hear one of the orchestras I had recommended more than a year ago. It was an instance of His Royal Highness's wonderful memory and kindness, and was a very great

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I.

'Twas but a dream when all was joy and gladness,
The earth a garden, thou a flower so fair;
No clouds above, no thought to bring me sadness,
And perfumes sweet around me filled the air.
While from afar the wind was softly bearing
The sweetest music far across the sea,
And with the strains those words were oft repeating
That you loved me, that you loved me.

TT

How soon that dream is past, and all is dreary,
As once again I wake to greet the day;
My heart which then seemed glad again is weary,
And thou, that flower so sweet, art far away.
Still would I hear those words, so softly spoken,
As softly sighs the wind across the hill,
And from my heart the answer comes unbroken,
I loved thee once, I love thee still. [COPYRIGHT.

FOR ANY OF THE ABOVE

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Some Thoughts on Extemporization

(FOR YOUNG ARTISTS).

By E. HAROLD MELLING.

There may be slight differences of opinion on the right treatment of Extemporization, or Improvization, but there is no doubt that, in the general view of musicians, it is considered a most essential feature of a well-trained organist's equipment.

It has been many times, of late years, remarked that Extemporization has become almost a thing of the past, and that it is at the present time unreasonably neglected. This opinion we venture to call in question, on the ground that all the highest organists' diplomas require a certain amount of excellence in this important branch of study, and that, therefore, the subject is bound to be kept in mind by the numerous body of candidates who, year by year, perseveringly strive for such honours.

A most interesting question is, how far study and application can go to meet genius in the attainment of proficiency in this delightful and useful art of Extemporization. Some people call it "a gift." So it is, in exactly the same sense as composition is called "a gift" by those who do not know the labour in Harmony and Counterpoint necessary before the composer can embody his ideas in the written notes. Since the numerous diploma and certificate exams. have called forth a host of theoretical text-books, written in the cleverest possible way, on all branches of theory, everybody who is anybody in the musical line has learnt how to compose music of a sort, or, at least, how to write it grammatically, and it is certain that Extemporization can be also cultivated with good hope of success. Therefore let us leave off thinking of it as so altogether "a gift," and acknowledge that plodding and perseverance will do wonders in that as well as in other departments of musical education.

It may be asked why, when there is so much good music available, an organist should be encouraged to inflict his own fugitive ideas upon a congregation. The answer is two-fold: first, that often there occur occasions in Services when a set piece is distinctly unsuitable (and perhaps not even at hand to meet the emergency), and the organist should, therefore, train himself to fill the gap by neat and appropriate extemporization. Secondly, musicians being amongst the most susceptible of human beings (like the "sensitive plants" which instantly respond to the touch) they can often, by their magnetically conceived music, give point and effect to some special religious fervour, or wave of emotion, caused by a stirring sermon, inspiring ceremony, or public joy or sorrow to be uppermost

in the hearts and minds of the congregation. Such music as this, so entirely suited to the fleeting moment, it would be almost impossible to find ready to hand.

Of course, all organists cannot hope to become so skilful as to be capable of swaying the feelings of a multitude, and creating emotions within them (as an eloquent orator might), like we read that Mendlessohn on the organ, and other giants of the art, on their special instruments, did. But every player can train himself up to a respectable degree of proficiency, if he has cultivated an adequate knowledge of Theory and Form.

In studying Extemporization the young organist should not permit his fancy a free rein (we had almost said "wheel"), but should strive hard to mould his thoughts in some "form." Before commencing, a subject, or theme of a few bars length should be either invented, or borrowed, and written down or kept in the mind of the performer. Written themes are preferable, as freeing the mind from its task of not forgetting. The subject should be treated and developed in all kinds of different ways, which will readily suggest themselves to the student after a period of training.

An easy form, plan, or design for extemporizing during about two minutes is as follows. Select a theme of about 4 bars length. Expand this to 8 bars, with a cadential modulation to Dominant. Repeat with (or without) some slight alteration and end in Tonic. Transpose the 8 bars into Relative Minor, finishing with Tonic. Return to the 8 bars in original key, adding a few extra bars for codetta on Tonic Pedal.

Here is another recipe for an Improvization of about five minutes.

Take two themes, one in Tonic, the other in Dominant, well contrasted in character. Expand the first, as before mentioned, to a length of 16 bars (or 16 + 2 or 4). Develop the second in the same way. Next (and this is like the development portion of Sonata Form), allow your fancy greater liberty and vary the treatment of the two themes as much as you feel them capable of (and time will permit). Return to the first 16 bars semplice, and add a Coda.

A few ways in which variety may be obtained in the development portion are by solos of different tone-colour, by placing the subject in the Bass, by canonical imitation, by using the Rhythm of a portion of the subject in different degrees of the scale, with varied combinations of stops, and on different manuals, by modulation of all kinds, and by letting the pedals rest for a time, as continuous pedalling is extremely monotonous to the listener. Of course all these devices cannot be used for every subject. Good taste must decide what to include

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and what to omit under given circumstances. Of all of them modulation is the most important and indispensable. Here how valuable is the knowledge that the Dominant 7th can instantly assume the character of the augmented 6th, and vice versa; that an easy transition can be made straight through the major chord on the minor 6th of the major scale; that one can change enharmonically from a flat key to a sharp one, and vice versa, and "hey, presto!" an entirely new field of tone is opened before our view; that the ubitquitous Diminished 7th will instantaneously land us anywhere we wish to go.

We trust these few hints will be of service to young organists who desire to cultivate Extemporization, and not treat it merely as a natural growth,

letting it run wild, unpruned, untended.

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"In which Mr. Charles Knowles sang the solo part very ably."-Times, July 31st, 1900.

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It is a somewhat trying solo, but in the hands of Mr. Charles Knowles, who made his first appearance at the Chester Festival, it received artistic treatment, and showed his fine voice off to advantage."—Chester Chronicle, July 28th, 1900.

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"Mr. Charles Knowles had in Brander, a peculiarly suited to his powers. In the closing cadence of the burlesque Amen Chorus, his stentorian voice told against the whole body of men's voices with an effect quite unique."—Yorkshire Post, July 27th, 1900.

Transfiguration of Christ," Perosi.—"The soloists, Mr. Green and Mr. Charles Knowles (upon whom the bulk of the work fell), and Mr. Ditchburn, all did justice to their parts."—Manchester Guardian, July 28th, 1900.

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The Incorporated Society of Musicians.

The Seventeenth Annual Conference of the Incorporated Society of Musicians commenced yesterday evening, December 31st, with a reception in the Grand Hall, Cecil Hotel, London. A programme of music, vocal and instrumental, was rendered by members of the London section. The serious business of the week opens this day in the Egyptian Hall, Mansion House. The Lord Mayor of London (the Right Hon. Sir Joseph Dimsdale, M.P.,) will preside. The Annual Report from the General Secretary and other important business will follow. Meetings for reading papers and discussions will follow each day during the week. The Conference will close on Friday with a Banquet as usual.

In addition to the usual meetings, the new orchestral works selected by the society's special committee (Messrs. George Halford, Alberto Randegger, and George Riseley) will be brought to a hearing. The selected pieces are as follows: "The Chilterns" (Rutland Boughton); "Ode to Victory" (Josef Holbrooke); "A Fairy Overture" (Ralph Horner, Mus.D., Dunelm); "Symphonic Variations" (H. A. Keyser); Rrelude to Act 2, "Constantine" (Colin McAlpin); "Romanza" (Violin and Orchestra) (Paul Stoeving); "Symphonic Pieces" (1st movement) (Arthur N. Wight). A professional orchestra has been engaged, and will be conducted by Mr. Allen Gill, while the vocal pieces will be entrusted to Miss Evangeline Florence and Mr. Watkin Mills. No fewer than 78 works in all were sent in, so that the chosen seven are highly honoured. The chairman during the conference week will be Dr. William H. Cummings, Dr. H. A. Harding, Dr. Frederick G. Shinn, and Dr. George H. Smith.

The arrangements made for the week have been carried out on an extensive scale, and the social arrangements are such as to attract and suit all tastes. A pleasant re-union may be anticipated, and may it lead to lasting "joys" for the rank and file of the musical profession.

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Some Musical Footprints in Old Vienna.

By FRANK MERRICK, Mus. Doc.

Whence come those beautiful thoughts which, seething and burning in the musician's brain, leave him no respite until he has wrought them into harmonious speech, and so made others partakers of his iou?

We cannot doubt that in many cases they have been veritable inspirations, emanations from the Divinity, which, wandering like Noah's dove, find at length their rest in some noble and receptive mind; or, perhaps, they are as seeds, thrown almost at random by the Divine Sower, later to blossom forth in beauty when, happily, they have fallen in congenial soil.

Sometimes the musician's inspiration is caught from his brother, the poet—the wordmaster—who sings, like the lark, at heaven's gate; or he may gaze on the sweet face of Nature and seek to paint in sound, her lovely lineaments, her varying moods, nay, even her frown or awful loneliness.

It is no matter of surprise that this ardent lover of fresh air and unconstrained country life should have depicted some of these happy moments in the language of music. Two works in particular, the Sonata "Pastorale" and the "Pastoral Symphony" (No. 6 of "the immortal nine"), breathe forth the joy and peace which filled the composer's heart when he exchanged the Strasse and Gasse for wood and stream. In 1808, Beethoven passed the summer at Heiligenstadt, a village at the foot of the Kahlenberg, and upon his return to Vienna, in the autumn, brought back, amongst other treasures, the "Pastoral Symphony." The second movement in this work is entitled, "Scene am Bach" (scene at the brook), and we hear in it the murmurs of the stream as it finds its way down the gentle slope through woodland and field. The view shows the stream by whose banks the composer loved to wander, and which inspired the beautiful movement spoken of.

Candour compels the remark that the visitor to this historic scene will experience that shock



The Brook of the Pastoral Symphony.

No musician scanned more deeply these wondrous features than Beethoven. When Summer came round, with its blue skies and leafy trees, the great tone-poet shook off the dust of old Vienna and betook himself to the country. Those who have experienced the heat that obtains in the Kaiserstadt in July and August will sympathise with the composer as he rushes off to the lovely Helenenthal or to the pleasant scenes at Mödling and Heiligenstadt.

which stern reality so often deals to dreamy romance. Woodland has long disappeared, and the brook, whose waters sang such sweet melody to the soul of the musician, is but a ghost of its former self. How well it is that Beethoven bottled up for us some of its sunny joys of the olden days!!

A FORGOTTEN MUSICIAN.

Those who pay a visit to the old graves of Beethoven and Schubert should give a passing

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look and thought to those of two musicians who are buried just opposite their great companions. These are Ignaz von Seyfried and Franz Clement. The former was a friend of both Mozart and Beethoven, and, in addition, a voluminous composer. The latter was an exceptionally gifted violinist. At the age of seven he made his first appearance at the Royal Opera in Vienna. He travelled much and played many parts, now as soloist, now as conductor, now as pilot to some Prima Donna on tour. We hear, also, of his assisting at Oxford, on the occasion of Haydn receiving his Mus.Doc. degree at that University.

His musical memory was prodigious. Spohr relates that, after hearing "The Last Judgment" three times, without having seen the score at all, Clement played to him a large portion of that Oratorio on the piano, without missing a single note! When we remember the chromatic character of the music, at that time more strange than at the present, this must be regarded as a veritable tour de force.

THE CHOIR AT LICHTENTHAL PARISH CHURCH.

The photo given below presents us with a view of the choir in which Schubert sang as a boy. It was taken by the writer from the organ blower's chamber, which, in this case, occupies an unusually elevated position. The father was the parish schoolmaster. He had a fair knowledge of music, and the children were encouraged in the pursuit of the art. The church stood at a short distance from the Schuberts' home, and so the family's musical abilities were of great value in the services. The poor schoolmaster being father of no less than nineteen children we may infer that vacancies in the choir were not of frequent occurrence.

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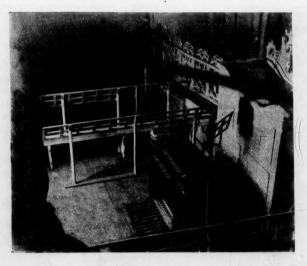
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Franz soon made his appearance there, sometimes taking the treble solos, and at others assisting with the violin. The organ upon which he had lessons from Holzer is an interesting old instrument—a bit time-worn, may be—with the white sharps and black keys of the period.



The Choir at Lichtenthal Parish Church.

Intemperance, unfortunately, robbed this musician of the fruits of his genius, and in 1842 he died at Vienna, in poverty. One thing keeps his memory green. Beethoven, who was an ardent admirer of his musical powers, wrote for him his one violin-concerto. The violinist's name proved too strong a temptation for the old joker and incorrigible punster to let pass unchallenged, and so the dedication commences: "Concerto par Clemenza four Clement."

The beautiful voice and expressive singing of the young chorister soon paved the way for an appointment at the Imperial Chapel, and the village choir soon lost its little genius. But Franz did not forget the old days, and later, in his 18th year, he wrote for an anniversary of the Church one of those! many fruits of his precocious genius—the Mass in F.

Church Hymns and their Tunes.

THE NEED FOR REVISION.

SIR HERBERT OAKELEY'S OPINION.

In previous articles and letters on the need for a thorough revision of various collections of Church hymns, and particularly "Hymns Ancient and Modern," has been dwelt upon, and some of the reasons for such revision discussed. As the result of inquiry as to their views on the subject, many letters have been received from several eminent hymn-writers, some of whom definitely express themselves favourable to an overhauling of all our hymnals.

The Archbishop of Armagh writes that he quite agrees with the line taken up with regard to the hymns, and Professor Beeching, who is a member of the Revision Committee of the S.P.C.K. ("Church Hymns"), says: "I should say that our collections contain verses of every possible degree of merit and demerit."

Most of the opinions expressed have reference to the words. With regard to the tunes the following interesting criticism is from Sir Herbert Oakeley, Mus.Doc., Emeritus Professor of Music in Edinburgh University. He writes:—

Sir,—Replying to your communication, I have glanced at some letters to Church papers, which, as far as I remember, have referred to hymns rather than tunes in "Ancient and Modern." I did not feel inclined to write on the matter, not wishing to be drawn into an argument, nor to offend friends whose views are not mine.

Doubtless that collection contains many tunes either weak as to antiquated severity or barbarity, or betraying modern flippancy. Some, plainsongwise, have no "tune"; and in the opposite extreme, some others resemble drawing-room part-songs, almost down to the level of "Moody and Sankey," ecclesiastical style being more or less ignored.

ecclesiastical style being more or less ignored.

Nevertheless, quà large collection, in which some unworthy tunes always find their way, I consider "Ancient and Modern" less faulty, from a musical standpoint, and, on the whole, perhaps superior to the hosts of Hymnals published during the last half-century—all of which I think I possess. Exceptions and comparisons might be made, but would seem invidious. During that period, probably in consequence of a demand for tunes with a so-called "swing" in them, a style has prevailed in this country, and in America, which to me seems effeminate, if not debased. But a tune can possess the desired swing, and also be good, stately, and religious music, such as "The Old Hundredth," or, say, "St. Ann's," "Bedford," "Winchester" (old), "Wareham," "Rockingham," "Martyrdom," and many others, old and new, which might be instanced.

Tunes like these, of the dignified calibre of most Teutonic chorales, do not seem quite as often in use as formerly, in consequence of the plethora of more recent effusions, in which deterioration in taste has caused, in some respects, the unfurling of a lower standard of Church music.

I, for one, do not subscribe to a dogma that the joining-in of whole congregation is, per se, a test of superlative merit of that music. That effect can be attained, e.g., in the tunes above mentioned, and many others, without descending to a far lower platform.

It is, surely, a more creditable course to endeavour to elevate rather than to pander to popular taste.

In such desirable accessories to our churches as stained glass, sculpture, organs, marbles, "carved work" thereof, authorities aim at-if they do not always accomplish—ra akpa, or, at least, the best obtainable in circumstances, and they would certainly not introduce, e.g., painted windows, gaudy in colours and inartistic in design, in order to fall in with views of some of their congregations whose taste and feeling for art are at a low ebb. The unmusical, to whom the words and the "roar" of a congregation are everything, and the artistic value of the music nil, would urge that the case is quite different as regards music. But why should that Divine art suffer in churches as it seldom does elsewhere? why should ignoble and weak music be heard where all should be as noble and strong as man can render to Him from whom emanates "whatsoever things that are pure, lovely, and of good report"? But I am digressing. For the reasons mentioned at the commencement of this letter, I am not desirous of entering into a discussion on a subject on which—I may say after wide experience—opinion was formed long ago. But in accordance with your invitation I have briefly given, quantum valeat, my general view of the state of Anglican Hymnody, in which, notwithstanding the good effect by A. and M., there is certainly room for improvement. It is to be hoped that by the issue of the next edition of the popular collection still more benefit to our Church may accrue.-Yours truly,

HERBERT OAKELEY.

(The Church Family Newspaper.)

Musical History.

FACTS WORTH KNOWING.

PART XV. THE NINETEENTH CENTURY. (Continued.)

A.D. 1869.—Sullivan's (Sir Arthur) Oratorio, "The Prodigal Son," was produced at Worcester Festival.

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A.D. 1869.—Berlioz, Hector, died at Paris, on March 8th (born December 11th, at Cote St. André, near Grenoble, France). He was a great composer of Instrumental and Opera music. His chief works are a Dramatic Legend, "La Damnation de Faust," produced at Paris, 1846; Biblical Trilogy, "L'Enfance du Christ" (1854), "Grande Symphonie," "Funèbre et Triumphale," etc. In 1852 he conducted at the New Philharmonic Concerts, London.

A.D. 1869.—The Tonic Sol-fa College was founded, in London, by John Curwen. It was In-

corporated in 1875.

A.D. 1869.—The Oratorio Concerts, founded by Joseph Barnby, at St. James's Hall, London. In 1873, the choir united with the Albert Hall Choir, and became the "Royal Choral Society." This institution was conducted by Barnby until his death on January 28th, 1896, which took place at London. Sir Frederick Bridge, Mus.Doc., succeeded Sir Joseph as conductor, and still holds the appointment (1902).

A.D. 1870.—Wagner produced his Opera, "Die Walkure," at Munich. It was performed in England in 1882 for the first time.

A.D. 1870.—Centenary Commemoration Festival in honour of Beethoven's birth.

A.D. 1871.—The Royal Albert Hall, London, opened. The above-named Royal Choral Society's Concerts are still carried on there.

A.D. 1872.—Trinity College, London, founded as a Voluntary Society. It was Incorporated in 1875, under the above title, and in 1881 the old corporation gave place to a new amended constitution, whereby the College, by virtue of increased powers, is enabled to largely extend its sphere of public usefulness. In 1897 the Constitution was simplified, and the College re-incorporated. Trinity College was the first institution to introduce the Local Centre Examinations, which were founded in 1877. Since that date they have extended to all the Colonies.

A.D. 1872.—The Royal Normal College and Academy of Music for the Blind founded,

at Upper Norwood.

A.D. 1873.—The Bristol Musical Festivals established. Sir George Macfarren's Oratorio, "St. John the Baptist," was produced on this occasion. Sir Charles Hallé was the conductor of these Festivals until his death, which occured on October 25th, 1895, at Manchester.

A.D. 1873.—At the Birmingham Triennial Musical Festival Sir Arthur Sullivan's Oratorio, "The Light of the World," was first produced.—(To be Continued.)

SECOND EDITION.

IN THE PRESS.

Complete in Four Parts.

Inscribed, by permission, to Sir John Stainer, M.A., Mus. Doc.

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ELEMENTARY LESSONS

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VOCAL CLASSES, SIGHT-SINGING,

AND FOR PRIVATE USE,

Questions on the Theory of Music,

By JOHN A. MATTHEWS.

Conductor of the Cheltenham Festival Society, etc.

PARTS I., II., IV. Price TWO SHILLINGS.

Published by "THE MINIM" COMPANY, Cheltenham, England.

Opinions:

- "A very useful work. A splendid idea. It will be most useful for people without brains."—Mus. Doc., Dublin.
- "There is a good deal which is novel and interesting."— F. ILIFFE, Mus. Doc., Oxon.
- "Your ideas seem good and feasible."—Sir FREDERICK BRIDGE, Mus. Doc.
- "Your idea of time signatures is very clear, and I apprehend here your design is to gradually introduce the time-honoured signs."—F. Merrick, Mus.Doc. (Dublin).
- "I have gone over the pages of your Elementary Course more than once. I think it is a capital idea The time signatures are splendid, and the natural progression exercises excellent for training the ear."—T. (Violinist).
- "I like the idea very much. It certainly will be of great value to teachers and students."—Lewis Hann, A.R.A.M.
- "I should think your Elementary Singing Course would supply a great want, it looks interesting for the young pupil, and I know of nothing like it. It should prove a boon to Choir Masters."—A. H. BREWER, Mus. Bac.
- "Your Elementary Course seems wonderfully clear and good. I have already introduced it here. I think it supplies a much-needed want."—Miss A. E. GILL-SMITH.
- "I like your Elementary Class Lessons; they will be useful for school work."—W. Mann Dyson, L.R.A.M.

(The above are selected from a very large number of letters received on this subject).



The Incorporated Society of Musicians.

FOUNDED 1882.

To admit to membership duly qualified Professional Musicians, and to obtain for them acknowledged professional standing—to promote the culture of music—to provide opportunities for social intercourse between the members—to discuss matters relating to music or musicians—to raise the standard of musical education by means of the Society's examinations.

The Society now consists of nearly two thousand members, amongst whom are most of the eminent musicians of the Kingdom.

The Local Examinations are conducted on the following principles:—Two Examiners at each Examination—a definite Syllabus of Requirements—no Local Professional Representatives—Candidates known to the Examiners by numbers—particulars of marks gained given to each Candidate.

Particulars may be obtained from the General Secretary, Mr. E. Chadfield, 19, Berners Street, London, W.

Academical.

ROYAL ACADEMY OF MUSIC.

The competition for the Ross Scholarship (for vocalists), took place on October 31st, and it was awarded to George Henry Gardner (a native of New Barnet), George Clowser being highly commended, and David Riddell Hunter being commended. The examiners were Messrs. Maldwyn Humphreys, W. Braxton-Smith, and Bantock Pierpont (Chairman).

The Heathcote Long Prize (for pianoforte playing) has been awarded to Oscar Franklyn (a native of London), Claude V. Gascoigne being commended. The examiners were Messrs. Carl Webber, Walter Wesché, and Mark Hambourg (Chairman).

The R.A.M. Club Prize (violin playing) has been awarded to Spencer Dyke (a native of Plymouth), Marjorie O. Hayward being very highly commended. The examinars were Messrs. Frederick Fredericksen, L. Szczepanowski, and

Tivadar Nachèz (Chairman).

The Sainton Dolby Prize has been awarded to Amy A. Joyner (a native of Yorkshire), Edith C. Patching being very highly commended. The examiners were Madame Edith Hands, Miss Marion Severn, and Mrs. Cecilia M. Hutchinson (in the Chair).

The Rutson Memorial Prize has been awarded to Margaret Llewellyn (a native of Bridgend, Glam.), Ida Mann and H. Jenkins Colyer being highly commended. The examiners were Messrs. Webster Norcross, Herbert Thorndike, and Robert Hilton (Chairman).

The Erard Centenary Scholarship (for pianoforte playing) has been awarded to Hubert C. V. Gascoigne (a native of Leyton, Essex). Henry Oscar Franklin being highly commended, and Dorothy Lucy Grinstead being commended. The examiners were Messrs. Mark Hambourg, Carlos Sobrino and Sir Alexander C. Mackenzie.

The Thalberg Scholarship (for pianoforte playing) has been awarded to Rosamond Ley (a native of London). The examiners were Messrs. Walter Fitton, Tobias Matthay, Ad. Schloesser, Septimut Webbe, and Henry R. Eyers (Chairman).

The Bonamy Dobree Prize (for violoncello playing) has been awarded to Lionel E. Horton (a native of Plumstead), Beatrice E. Jones being highly commended. The examiners were Messrs. Jacques Renard, E. van der Straeten, and William C. Hann (Chairman).

The Battison Haynes Prize (for composition) has been awarded to Marion White (of London), Stanley Marchant being commended. The examiners were Drs. Geo. J. Bennett, J. Higgs, and Walmsley Little.

The Ross Scholarship (for wind instrument players) has been awarded to Henry Horatio Smith (of Kidderminster), the examiners being Messrs. A. Fransella and J. L. Fonteyne, and Lieutenant Stretton (Chairman).

The Westmorland Scholarship (for vocalists) has been awarded to Katie E. B. Moss (a native of London), Caroline G. Hatchard being commended. The examiners were Mdme. Agnes Larkcom, and Messrs. B. Albert, Arthur L. Oswald, Arthur Thompson, and Richard Cummings (Chairman).

The Hine Prize (for composition) has been awarded to Amy M. Inglis (of London), Irene Scharrer being commended. The examiners were Mrs. Julian Marshall, and Messrs. E. Cuthbert Nunn, Ernest Ford.

The Potter Exhibition (for pianoforte playing) has been awarded to Felix Swinstead (of London). The examiners were Messrs. Carlo Albanesi, Alfred E. Irard, Ernest Kiver, Thomas B. Knott, Tobias Matthay, Arthur O'Leary, and Walter Macfarren (Chairman).

The Ada Lewis Scholarships have been awarded as follows:—

Singing (Soprano), awarded Ethel Mary Lester (a native of Birkenshaw). Tenor, awarded to Lindsey Yorke Squire (of Liverpool). The examiners were Messrs. Fred. Walker, Arthur Thompson, Francis Korbay, and Alberto Randegger.

Pianoforte, awarded to Julia Harper Higgins (of London). The examiners being Messrs. Fredk. Cliffe, B. Schoenberger, and Oscar Beringer.

Violoncello, awarded to Bertram Walter O'Donnell (a native of Madras, India), and Leonard Wilfrid Peppercorn (of West Horsley, Surrey).

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An extra Scholarship, presented by the Committee of Management for violoncello playing, has been awarded to William Stanley Greening (of London). The examiners were Messrs. Hans Wessely and W. E. Whitehouse, and Sir Alexander C. Mackenzie.

The following additions to the Professional

Staff have recently been made:-

Harmony and Composition, Mr. Charles Macpherson (sub-organist of St. Paul's Cathedral), and Violoncello, Mr. Herbert Walenn.

ROYAL COLLEGE OF MUSIC.

At the conclusion of the Christmas Term of this College, on 14th December, the following awards were made by the Director and Board of Professors:—

COUNCIL EXHIBITIONS.

Helen Boyd (piano), £10; Harold Vinning (organ), £10; Millicent Holbrook (singing), £9; Sydney W. Toms (organ), £9; Eva Hart (singing), £6; Edith Whitelaw (violin), £6.

The Dove Prize, for the most distinguished

pupil, to Ethel Wilson.

The Norfolk and Norwich Scholarship (tenable for three years), to Edmund L. von Weeks (violin).

TRINITY COLLEGE, LONDON.

The Practical and Musical Knowledge Local Centre Examinations have been largely attended during the past term, throughout the United Kingdom and Colonies. Even in South Africa, the examination work extends with an occasional accompaniment to the beat of drums and the roar of cannon and rifle. The 'Practical' examiners in the Colonies have been Mr.Charles Edwards (Australia), Mr. A. Mistowski, Mus. B. (South Africa, New Zealand and Tasmania), Dr. Gordon Saunders (India).

The Higher Examinations will be held at the College, commencing on Monday next, the 6th inst.

THE GUILD OF ORGANISTS (INCORPORATED).

The half-yearly examinations for Fellowship (F.Gld.O.), and the Practical Certificate of Musicianship, will be held the 21st inst. The examiners will be H. C. Perrin, Esq., Mus. Bac., Organist of Canterbury Cathedral, and J. Kendrick Pyne, Esq., Mus.Doc., F.Gld.O., F.R.C.O., Organist of Manchester Cathedral. Candidates should apply to the Gen. Sec., F. B. Townend, 11, Queen Victoria Street, London, E.C.

THE ASSOCIATED BOARD OF THE ROYAL ACADEMY AND ROYAL COLLEGE OF MUSIC.

The New Central Office will be found at 14, Hanover Square, W.

Dr. Eaton Faning is added to the list of the Associated Board.

Entries for the Local Centre Examinations close on February 11th, and entries for the Local School Examinations for March and April Examinations will be received up to January 31st. All applications should be made to the local representatives, or direct to Mr. James Muir, the General Secretary to the Associated Board.

New Music.

Gavotte Piquante, for piano, composed by Herbert Macfarren (A. M. Heller & Co.). A pretty and well written composition, of moderate difficulty, in key G.

Gavotte and Musette, for piano, composed by A. M. Rough (Composers' and Authors' Press Ltd.). An effective and dainty four page movement in A flat

Reverie, for piano, composed by Carl Paulienski (Composers' and Authors' Press Ltd.). As a novelty this should command attention by young players. It opens with four staves braced for two hands. As a pedal study it will be useful. The second part has a pretty flowing melody, with an arpeggio accompaniment.

The Triumph American Organ and Harmonium Tutor, by E. A. Dicks, F.R.C.O. (Bailey and Ferguson, Glasgow). This is a well-arranged work. Part I., elementary; Part II., scales and exercises; Part III., progressive and tuneful compositions and arrangements. This book will be found useful to students. It is well printed, and published at a moderate cost.

Anthem or Motett, "Though there be darkness, there is hope" (Op. 40.), composed by Sir Herbert Oakeley, Mus. Doc. (Schott and Co., London. 1s. nett.) This composition is set to English and Latin text. It consists of three parts, "Hope," "Fear," and "Confidence." The opening chorus is a solid movement, with some grand and effective modulations. The choral recitative, "O Lord, I have heard the speech of Thee," leads to another bright choral movement, with a pedal obbligato part and florid accompaniment. A short soprano solo gives good effect and leads to a chorus, "The mountains saw Thee," which closes with a vigorous unison passage. The last movement, "Confidence," is a choral on the tune "Evelyn": this is a fitting ending to this original and scholarly work, forming a valuable addition to the set of sacred compositions by Sir Herbert Oakeley. Cathedral and good church choirs will find it an interesting work for general use.

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Bruton and Co.'s publications. Bristol.

Songs.—"I dream of thee at morn," by J. W. Rooks. "The day of rest," by Henry Thomas. "In the golden twilight," by Leopold D. Schürer. Three useful songs with simple accompaniments.

Polkas.—"The Fairy Queen," by C. Goulding; a capital dance tune, well marked. "Sunshine," by C. Fitz Loans; another pretty dance. "The fairies dance," for piano, by A. Whitaker; a useful teaching piece in E flat, with modulations to A flat, both favourite keys with young players.

Houghton and Co.'s publications. London.

Songs.—" Devotion," by Noel Johnson."
"Wake me a song," by C. H. Clutsand.
"Children," by Douglas Underhill. "The
mariner's song," by H. H. Nelson. These are all
good songs, and sung by leading vocalists with
success.

Gould and Co.'s publications. London.

Songs.—"When Roses bloom," H.G. Pelissier; "My Light," F. Sarroni; "Love's Greeting," Frank L. Moir; "Sons of Victoria," A. Mascheroni. These are four excellent songs, set in various keys to suit all voices.

Song.—"Farewell to Summer," by Noel Johnson.

Two Piano Pieces.—No. 1, "Papillons," No. 2, "Serenata," by Felix Borowski.

Original Compositions for Violin and Piano.—"Le Petit Papillon," by Dancla. "Romance sans Parole," arranged by O. Waldermer.

Twelve Action Songs.—Words by May Gillington; music by Arthur E. Godfrey.

The above lot of new compositions form a varied and useful collection. All are worth the attention of teachers.

Hutchings and Romer's publications. London.

Song.—"May morning," by J. L. Roeckel. An effective song by this popular composer.

"The little birds," by A. Goring Thomas. A dainty melody with a pretty argreggio accompaniment.

Song.—"To Marietje." A rocking-chair song by Elsa Leviseur. (Ivan H. Haarburger, Bloomfontein, S.A.) This is a welcome song from the land of discontent and misery. It is pleasant to find that music still finds a place and charm amidst the scenes of war. This little composition breaths peace and happiness. Lord Tennyson's words are well treated in melody and piano accompaniment.

Song.—"Young Dietrich," by George Henschel. (Brietkopf and Hartel, London.) This is a fine bass song. It needs a good compass of voice and good accompaniment.

Six Christmas Carols.—Words by H. E. Branch, music by W. H. Nicholls. (The Vincent Co. 3d.) A pretty set of carols, in varied styles, suitable for any choir. "Glory to God," and "Hark! what joyful sounds are these?" are very bright and effective.

Obituary.

MR. FREDERIC ARCHER.

On October 22nd the death of the famous English organist, Mr. Frederic Archer, took place at Pittsburg, U.S.A., from cancer, at the age of 63. In his younger years Mr. Archer, who was a native of Oxford, was a juvenile prodigy, and he also sang in the choir at All Saints', Margaret Street. When still very young, he succeeded Dr. Chipp as organist at the Royal Panopticon, which stood on the site now occupied by the Alhambra, and which then contained the finest concert organ in London. He played at the Crystal Palace and elsewhere, and on the building of the Alexandra Palace, in 1873, he was appointed organist at that establishment. After the burning of the original building, the organ was restored, and he gave upwards of two thousand recitals upon it. For some few years he was conductor of the Glasgow Select Choir, and Examiner at Glasgow University; but in 1880 he went to the United States, as organist at the famous Plymouth Church, Brooklyn, under the Rev. Henry Ward Beecher. He has resided in America ever since, and has given numerous organ recitals there, the series at Carnegie Hall alone comprising 223 recitals of no fewer than 1,365 works, which were attended by 200,000 people. For some years he has resided at Pittsburg, and only recently he was appointed Musical Examiner to the University of Toronto, Canada. His celebrity, however, was chiefly as an organist, and he was at one time considered one of the finest organ executants in England.

MR. EDWIN THATCHER.

The death of Mr. Edwin Thatcher, Mus. Bac., London, for many years the well-known organist of St. Botolph's Church, Bishopsgate, has just occurred at Newbury, where he had been residing for about three years, since, indeed, his retirement from St. Botolph's, owing to a paralytic seizure. He was appointed organist and choirmaster at that church in 1880. During his boyhood, at Lambourn, in Berkshire, he was a contemporary of Sir George Martin, the organist of St. Paul's. The deceased was 58 years of age. His compositions were mostly church pieces, including an anthem on Psalm 43, and an Ante-Communion service, for soli, orchestra, and strings. His degree was taken in 1888.

MR. CHARLES LOCKEY.

Mr. Charles Lockey, the first singer of the tenor solos in "Elijah," died on the 3rd December at Hastings, at the age of 81. He was born at Newbury, and passed several years of his boyhood as a chorister at Magdalen College, Oxford. Later he studied under Sir George Smart, and after being lay-clerk of St. George's Windsor, was appointed in 1843 vicar-choral of St. Paul's Cathedral. was engaged for the Birmingham Festival of 1846, at which Mendelssohn's greatest oratorio was produced under the composer's direction. Mr. Lockey sang at the principal provincial festivals and at the Sacred Harmonic Society's concerts, but an affection of the throat compelled him to retire in 1859. He was made a gentleman of the Chapel Royal in 1848, and in 1853 married Miss Martha Williams, the contralto singer, who recently predeceased him. Mr. Lockey retained his positions as a vicar-choral of St. Paul's Cathedral, and at the Chapel Royal, being represented, however, by a deputy for about 40 years. He had his first chance as a singer in 1846, when being chosen to sing "Then shall the righteous" at the first per-formance of "Elijah" under Mendelssohn at the Birmingham Musical Festival, he did so well at rehearsal that Mendelssohn asked him, to take up "If with all your hearts," which he sang in such a manner as to bring forth an almost pathetic reference to him in one of the composer's letters to his brother Paul. Lockey was then immediately engaged for the Three Choirs Festivals, and for the Antient Concerts, as well as for the Sacred Harmonic and other leading concerts.

Lockey sang in "Elijah" at the Victoria Rooms, Clifton, in the year following that in which the work was produced at Birmingham. His wife, Miss Martha Williams (contralto), who, with her elder sister, Annie (soprano), obtained much repute in duets. They were both known on the concert'platforms. Annie married Mr. Alfred Price, of Gloucester. The sisters sang subordinate parts in "Elijah" in 1846, under the direction of

The last appearance of Mr. Lockey at a Three Choirs' Music Meeting was at Gloucester in 1856, when Sims Reeves was the other tenor soloist. The last named artist became the leading tenor at all the Festivals after the retirement of Mr. Lockey, who became the landlord of an hotel at Gravesend, but for a good many years past lived in retirement at Hastings.

MR. EDWIN BARNES.

Mr. Edwin Barnes passed away at his residence in Belsize Road, on 4th December, at the age of 68. Mr. Barnes was for 39 years organist and director

of the choir at Trinity Church, Paddington, and he had been for 45 years professor of music at the Asylum for the Blind at St. John's Wood. Mr. Barnes was a Fellow of the Guild of Organists (Incorporated), and a member of the Council. He was born in St. Pancras in 1833. His first organ berth was at Hornsey Parish Church, and in his youth he also was assistant organist to the Sacred Harmonic Society, and conductor to the Dover Choral Society. He wrote a good deal of music, much of it for the Church, together also with some songs and pianoforte pieces.

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The friends of Mr. Edward Lloyd, the eminent vocalist, will deeply sympathise with him in the loss of his amiable wife. Mrs. Lloyd passed away suddenly on Friday, December 27th, at her Brighton residence. She had suffered for some time from weakness of the heart, and a swift death was, perhaps, not entirely unexpected. The deceased lady was, of course, well known in musical circles, where her removal will be sincerely mourned.

Odd Crotchets.

A little nonsense now and then, Is relished by the wisest men.

A song with the title "There's a Sigh in the Heart" was sent by a young man to his sweetheart; but the paper fell into the hands of the girl's father,

a very unsentimental physician, who exclaimed:—
"What wretched, unscientific rubbish is this?

Who ever heard of such a case?'

He wrote on the outside :-

"Mistaken diagnosis; no sigh in the heart possible. Sighs relate almost entirely to the lungs and diaphragm!"

-:0:-

"Is that performer familiar with your music?" was asked of a composer at the concert.

"He must be," replied the composer, who was writhing; "he takes such liberties with it."

-:0:-

A poet says: "For thee I'd cast the world aside."

It is to be hoped that he will do nothing of the The world might go bumping up against some of the other planets, and frighten timid persons into fits.

-:0:-

ROMANCE AND REALITY.--Mdlle. Saltarelli was dancing at Drury Lane Theatre; and it may certainly be said that Clive's first love was bestowed upon that beauty, whose picture, of course, he drew, on, and in most of her favourite characters, and for whom at the his passion lasted until the end of the season, when d. Mr. her night was announced, tickets to be had at the rganists theatre, or of Mdlle. Saltarelli, Buckingham Street, il. He Strand. Then it was that with a throbbing heart, torgan and a £5 note, to engage place for the houri's benefit, Clive beheld Madame Rigomme, Mdlle. in his Saltarelli's mother, who entertained him in the Sacred French language, in a dark parlour, smelling of Dover music, onions. And, oh! issuing from the adjoining room h some (where was a dingy vision of a feast and pewter pots upon a darkling table cloth)-could that lean, scraggy, old, beetle-browed, yellow face, who cried "Ou est tu donc, mama?" with such a shrill nasal minent voice-could that elderly vixen be that blooming in the and divine Saltarelli? Clive drew her picture as away she was, and a likeness of Made. Rigomme, her at her mamma. A mosaic youth, profusely jewelled and some scented at once with tobacco and eau de cologne, swift occupied Clive's stall, on Mdlle. Saltarelli's night. The It was young Mr. Moss, of Gandish's, to whom wn in Newcome ceded his place; and who laughed, when cerely the latter told the story of his interview with the dancer. "Paid five pounds to see that woman; I could have took you behind the scenes (or beide the

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seeds, as Mr. Moss said), and showed her to you for dothing." Did he take Clive behind the scenes? Over this part of the young gentleman's life, with-

out implying the least harm to him-for have not others been behind the scenes? and can there be

any more dreary objects than those whitened and

ruddled old women, who shudder at the slips?—

over this stage of Clive Newcome's life we may

The mayor and corporation of Worthing recently attended St. Paul's Church in state, as is customary after the nomination of officials for the year. A correspondent informs us that the Anthem was "What are these that are arrayed," etc., "These are they that came out of great tribulation," i.e., the elect! Rather an old ecclesio-corporation joke now.

Another example of humour, conscious or unconscious, in the selection of music, occurred lately at the Church of St. Katharine Cree, in the city of London. Many of our readers may know that an endowment was left for a "Lion" sermon to be preached there annually to commemorate a providential escape from the clutches of a lion on the part of a worthy citizen of by gone days, who, in his travels, nearly became a prey to a specimen of the regal tribe of felines. The Anthem chosen this year was Goss' "O taste and see," with its absurdly appropriate phrase, "The lions do lack and suffer hunger."

We have already mentioned an occasion on which the Anthem, "The people that walked in darkness," was set down for a Sunday when the electric lights in a city church suddenly failed. But this was a pure coincidence, unless, indeed, the lighting company heard what the Anthem was and determined to enhance its effect. The church authorities were quite blameless. So much can hardly be said for the other two cases.—Musical News.

--:0:--

A VERY UNFORTUNATE CASE.—A zealous priest in the North of Ireland having missed a constant auditor from his congregation, asked his clerk, "What is it that keeps our friend, James B—, away from us these three weeks, I hope it is not Protestantism that keeps him away"? "No," was the reply, "it is worse than that." "Worse than Protestantism, God forbid! Is it Deism?" "No, worse than that." "Worse than Deism! good heavens, I trust it is not Atheism." "No, far worse than Atheism." "Impossible, nothing is worse than Atheism." "Yes, it is, your riverence—it is Rheumatism."

-:0:-

LIQUIDATING CLAIMS.—During a remarkably wet Summer, Mr. Joseph Vernon, whose vocal taste and humour contributed for several years to the entertainment of the frequenters of the Vauxhall Gardens, in the old days, but who was not quite so good a timist in money matters as in music, happening to meet an acquaintance who had the misfortune to hold some of his dishonoured paper, was asked by him how the gardens were going on? "Oh, swimmingly!" answered the jocose Joe. "Glad to hear it," retorted the creditor, "their swimming state, I trust, will enable certain of the singers to liquidate their notes."

-:0:-

A STOCKBROKER'S CRITICISM ON JENNY LIND. Jenny has sung, and I must quote the Lind stock. But I am no musical critic, being far better versed in "bears," "bulls," "lame ducks," and such other Wall Street animals, than in "bravuras," "cadenzas," "sporzandos," &c. I should say her notes are undeniably above par, she draws very largely on Nature, and her account there seems to be particularly unlimited, as not one of her notes ever seems to get dishonoured. She is emphatically sui generis, and, therefore, not to be measured by comparison. She is radiant, glorious, and the producer of an entire new stock in the Exchange of Song. She is a regular brick, good enough to put in Westminster Hall!

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Madame Anna Steinhauer and Mr. Albert Mallinson gave an afternoon recital at Bechstein Hall on Friday, the 22nd of November. The second part of the programme consisted of compositions by Mr. Mallinson, and included his new

song Cycle, "My Garden."

Madame Jutta Bell Ranske gave a vocal recital, under the management of Mr. Norman Concorde, at the Bechstein Hall, on Tuesday evening, the 10th December, on which occasion Madame Ranske, who has so frequently lectured on the subject of voice production, contributed the greater part of the programme. The assisting artists included her pupil, Miss May Warren, and her little daughter, Tullik Bell Ranske. The programme included traditional and folk lore songs, vocal duets from Brahms and Dvorak, and songs from Wagner, Grieg, Delius and Emmanuel Moör. Mr. Fallas Shaw presided at the piano.

-:0:-

Bow and Bromley Institute.—Sullivan's Oratorio, "The Prodigal Son," and Dr. E. H. Turpin's Cantata, "Jerusalem," were given by the Bow and Bromley Choir, on December 7th. The soloists were Miss Kate Cherry, Miss E. W. Locke, Madame Edith Hands, and Messrs. Branscombe, Webber, and D. Price. The works were conducted by Dr. W. Lemare, and Dr. E. H. Turpin. Mr. G. F. Vincent also conducted his "Choral Fantasia on National Airs."

-:0:-

Hereford.—The first meeting of the Scientific Society, formed by the employees of Messrs. Ingram, Hope-Jones and Co., took place on Monday, November 11th, when a paper on the subject of "Sound Waves" was read by Mr. Robt. Hope-Jones, M.I.E.E. A number of experiments were shown, and congratulatory messages from the firm's Liverpool and Edinburgh works were read. When Mr. Hope-Jones held the position of Chief Electrician to the Telephone Company, in Liverpool, a similar Society was started, with the result that several of the working men and apprentices were so moved to study that many of them now hold manager positions. The new Society will meet weekly for study and debate, and a library of scientific books will be formed. It already boasts between 30 and 40 members.

PLYMOUTH.—An excellent performance of Dr. Weekes's new Oratorio, "Nehemiah," took place on October 30th, in the Guildhall, under the composer's bâton. The Oratorio received an excellent interpretation, and the soloists, Miss Helen Saxon, Miss Lucie Johnstone, Mrs. Joseph

nbers. —:o:—

were in good voice and sang with artistic excellence. During a brief interval between the two parts, a Albert very pleasing ceremonial was performed. Addressing the audience, Dr. Weekes said he wished to The speak particularly of one member of their society. Mr. Pardew—(applause)—had been a most zealous member of the society ever since its formation-(applause). He had attended with regularity the vocal weekly practices, and always with the greatest enthusiasm, for nothing would lightly keep him away from them. They in the society had always appreciated him, but they wanted that appreciation and esteem to take a practical form, and on behalf of the members he asked Mr. Pardew's acceptance of a silver service-(loud applause).-A most artistic service in silver having been handed Mr. Pardew, on a tray with silver bars, amid renewed applause from all parts of the "house," that gentleman expressed his thanks and the hope that the society

Reed, Mr. W. Thomas and Mr. Andrew Black

-:0:-CHELTENHAM.—During October and November a large number of concerts and varied entertainments were given with fair success. There seems to be an impression that Cheltenham is a gold mine for concert givers, recitals, and other attractions. Such is not the case; a limited population of less than fifty thousand cannot keep everything going with success. That has been proved several times

would long continue to enjoy the leadership of their most esteemed conductor, and that he would be en-

abled to continue himself the interest he had always

during the present season.

taken in the organisation.

On November 13th and following days, Mdme. Adey-Brunel, the eminent reciter, gave four of her delightful recitals from the works of Longfellow, Tennysor, Robert and Elizabeth Browning, Shakespeare, and other popular poets. Mr. Henry Plevy (tenor) and Mr. Robert Radford (bass) contributed songs on each occasion, and both artists were most successful and were encored on every appearance. Mr. Cuthbert Whitmore was the solo pianist, and delighted the audiences with brilliant selections from the works of Greig, Chopin, Sinding, Liszt, and other eminent composers. These recitals were much enjoyed, and were under the concert direction of Mr. J. A. Matthews.

The thirty-second season of the Musical Festival Society opened with the First Subscription Concert on December 9th, which took place in the newly-decorated Winter Garden. A large sum of money has been spent on this building, but not with great success, as there is a great difficulty in warming the vast space in winter and keeping it cool in summer. The programme presented by the Festival Society under Mr. J. A. Matthews was

"Figaro" and Mendelssohn's "Capriccio Brillante" (Op. 22), for piano and orchestra, with Miss Isabel Hirschfeld at the piano, and violoncello solos by Miss Constance Vipan, formed the instrumental part of the programme. All were played in a finished manner and evoked great enthusiasm, the artists having to appear several times at the conclusion of each solo. The choral works consisted of a new choral ballad, "The Power of Song," translated from Schiller, and composed expressly for the Festival Society by Dr. F. Iliffe, of Oxford. The cantata was conducted by the composer. It was rendered in excellent style by the soloist, Miss Winifred Wynne, chorus and band, and at the conclusion the genial composer had a very pleasing ovation. The second part of the concert consisted of Coleridge Taylor's "Hiawatha's Departure," which was given for the first time in Cheltenham. The soloists were Miss Winifred Wynne, Mr. Charles Saunders (tenor), and Mr. Montague Borwell (baritone). The difficult solos were rendered with great success, notwithstanding the cold temperature of the building, which by this time had become like the Arctic regions. The choruses were sung with great spirit and enthusiasm. During the evening Mr. Charles Saunders gave a fine dramatic rendering of Handel's recit. and air, "Waft her angels through the skies," and in response sang "I'll sing the songs of Araby," by Clay, with equal success. Mr. Montague Borwell also contributed Henschel's "Young Dietrich" in good style. The band numbered sixty instrumentalists, and worked well throughout the evening. Mr. Leonard Mott and Mr. A. G. Bloodworth shared the duties as accompanists on a fine concert grand pianoforte by Erard, sent specially for this concert, and Mr. E. G. Woodward was the principal violinist of the orchestra. Mr. J. A. Matthews was, as usual, conductor, except in the new cantata by Dr. Iliffe, and must be heartily congratulated on the musical success of this concert, and on the production of another useful choral composition by an eminent composer.

-:0:--

Worcester. - The Musical Society's first concert of the season was given on December 3rd, at the Public Hall, reflecting the greatest credit upon the performers and upon the indefatigable conductor, Mr. W. Mann Dyson. Bennett's cantata "The Woman of Samaria," constituted the first portion of the programme. The orchestra, though not very large, did capital work, under the leadership of Mr. W. H. Dyson. The soloists were Madame Siviter (soprano), Miss Marguerite Gell (contralto), Mr. F. J. Pardoe (tenor), and Mr. W. E. Davies (bass), each of whom acquitted themselves well. varied and attractive. Mozart's sparkling overture The second portion of the programme was of a

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of Dr. place r the d an Miss oseph miscellaneous character, and contained one number of very special interest. This was a concert overture (in A Major), written by Mr. J. W. Austin, jun., who himself conducted. The composition was heard upon this occasion for the first time; its bright and sparkling qualities recommended it strongly to the audience, who expressed approval in unmistakeable fashion. The chorus contributed three items, "Maying" (Muller), "Hunting Song" (Mendelssohn), and "Hail bright abode" from Wagner's "Tannhauser." Each soloist came in for a large share of applause, and numerous encores had to be given. Mr. Harvey Sprang was an efficient accompanist.

MARGATE.—The Philharmonic Society gave a miscellaneous concert on November 28th, in the Cliftonville Hall. Miss Carrie Tubb (soprano), and Mr. Percy Frostick (violin) were the soloists, and were highly successful, receiving encores during the evening. The orchestra performed Schubert's overture "Rosamunde," and his unfinished symphony, and works by Grieg and German. Mr. A. P. Howells was the principal violinist, C. M. Poole, pianist, Dr. E. J. Bellerby, organist, and Mr. A. Thornton Bobby was conductor.

-:0:-BOURNEMOUTH.—The Winter Garden Concerts. The seventh season of the Winter Symphony Concerts, under the able direction of Mr. Dan Godfrey, junr., opened on Ootober 7th. programme issued for the series is of great attraction as an artistic and novel arrangement. Each programme will include one Overture, and entire Symphony, an Orchestra Suite, and occasionally a Concerto, and vocal selections by artists. The orchestra numbers forty-five performers, and it is increased to a greater number when necessary for the productions of the great compositions by modern composers. Amongst the noveities to be given for the first time in England are compositions by Tschaikowsky, Moszkowski, Lalo, Goldmark, Fuchs and other eminent composers. Surely Bournemouth is the place for good music.

Cambridge.—Modern Language Teaching.—
The Headmasters' Conference, on December 21st, discussed the relative advantages of different systems of modern language teaching, and it was suggested that a committee should be appointed on the lines of the American Committee of 1896 to consider the matter. A motion favouring a uniform limit of age at 19 years for entrance scholarship examinations at Oxford and Cambridge was rejected, as was one which considered that more weight ought to be given to the attainment of a satisfactory knowledge of Latin than to an acquaintance with the elements of Greek.

Bedford.—The Musical Society gave Elgar's Choral Ballad "The Banner of St. George," and a selection of popular music, at the first concert of the season, on November 19th. Mr. P. H. Diemar and Dr. Harding are the conductors of the Society.

-:0:-

Dover.—The Choral Union gave Mendelssohn's "Elijah" on November 26th, in the Town Hall, with a chorus and band numbering 160 performers, under Mr. H. J. Taylor's able direction. The soloists were Miss Stanley Lucas, Miss Gertrude Lonsdale, Mr. James Leyland, and Mr. Charles Knowles. Mr. E. W. Barclay was the principal violinist, and Mr. F. E. Fletcher, F. R. C. O., was organist. The performance was of great merit. the chorus singing being excellent, and the soloists were very successful; the part of The Prophet (Mr. Knowles) was sung with fine effect. Over and over again his fine voice rang out in a captivating manner, teaving nothing to be desired. The double quartetts were sung by the artists and members of the Choral Union.

-:0:-

Pershore.—On November 21st, Miss Fanny Stephens gave her annual concert in the Music There was an excellent and influential audience, the music provided was of a high character, and the whole was so well rendered that the efforts of the artists were highly appreciated. The vocalists were Miss Estella Linden (of the Queen's Hall, St. James's Hall, and Crystal Palace concerts), soprano; Miss Fanny Stephens (of the London, Cheltenham, and Midland concerts), contralto; Mr. C. Marsden Child (tenor of Christ Church Cathedral, Oxford); and Mr. Henry Sunman (Christ Church Cathedral, Oxford), bass. Mr. J. W. Austin, jun., was solo violin, and Mr. J. V. Marsh, F.R.C.O. (organist of All Saints', Paddington), solo pianist. The concert opened with an excellently rendered violin and piano duo (the first movement from the sonato in Schubert's Op. 137), by Mr. Austin and Miss Stephens. remainder of Part I. consisted of Liza Lehman's "Daisy Chain," a light and tuneful work for quar-Miss Estella Linden's two songs were charmingly rendered. Miss Fanny Stephens' very pleasing and well-trained contralto was heard to advantage in "Fairies" and "The ship that sailed," both of which she sang with much feeling and expression. The second part of the programme was made up of songs and instrumental solos, in which Mr, Child and Mr. Henry Sunman sang. The programme concluded with Pinsuti's quartette "Good night. beloved." Altogether, the concert was one of the best ever given in Pershore, and all music lovers will look forward to Miss Stephens' next announcement.

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